

War or No, Hollywood Spurts

Board to Ban Midnight Shows?

Highly credible rumors are to the effect that the Theatre and Film section of the Wartime Prices and Trade Board intends to ban all midnight shows except those to be held on New Year's Eve. The order, it is said, will come into effect on June 1st.

The reason advanced for the
(Continued on Page 3)

PRC Takes A Toehold

Happiest film man in Canada right now is the veteran Harry Allen. The reason for his bubbling good nature these days is the news from the convention of Producers Releasing Corporation. Harry has the Canadian franchise.

Allen took on the distribution
(Continued on Page 2)

Horne Succeeds Botsford at 20th

Hal Horne has replaced A. M. Botsford as publicity and advertising director of 20th Century-Fox on a two-year deal. Botsford will work with Tom Connors, 20th vice-president, as a special representative, in distribution matters.

Scholes Flies Too

Fred Scholes, formerly manager-operator at the Queen's, Hespeler, which is owned by Lionel Lester, has resigned to join the RCAF.

Glazer Promoted

The word has arrived that Flying Officer Al Glazer has been made a Flight Lieutenant. Al, son of Sam Glazer of Columbia and formerly busy in the film business, is stationed at the hottest spot of the war. It has had over 2,000 raids.

Plenty of Product Planned For Next Season's Market

The threat of restricted activity and restrictive taxation hasn't as yet affected the plans of Hollywood studios to make the general '42-'43 product bigger and more numerous than ever. Reports from the various studios show that Hollywood is unworried about the effect of war economy on film production, although information during the recent past pointed to a curtailment for various reasons. The \$5,000 per set limit hasn't dimmed the outlook.

Making Money During a Blackout

Exhibitors are gnawed by dark fears when blackouts-to-be are announced. They black out the patronage as well as the lights.

Morris Becker of the College Playhouse, Toronto, was joshing with the matinee idlers in front of the Film Exchange Building just before the blackout. He offered to turn over his evening's receipts for \$25. Harry Goldhar said, "It's a deal!"

Lou Rosefield checked on the Becker boxoffice that night and found that Goldhar had snagged a profit of \$6.25.

Becker said it was worth that much to keep his peace of mind intact. But Goldhar called the deal off and kicked back the profit.

Film Boys Bash the Ball

The baseball season is on with the film lads, though no league has as yet been organized. Benny Ulster's Broadway Aces have already taken a beating from Al Perly's Kenwood Premiums and are set to get even against the Regal Lions. The Lions have already taken an early-season lacing from Empire-Universal.

RCAF Gets Wolfe

Aaron Wolfe, manager of the Parliament, has bid bye-bye to the film business for the duration. He's joined the RCAF.

Famous Greet Anna Neagle

"I cannot tell you how happy I was to receive the wire inviting me to appear in the film. This is my fifth trip to Canada and the welcome is always so warm that we look forward to coming."

These were the words of Ann Neagle, famous English screen star, at a luncheon in her honor given by Famous Players last

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Zanuck in London

Col. Darryl Zanuck, production chief of 20th-Fox, is in London working on co-ordination of American and English army training films.

Billy Bishop and Wolfe Cohen



Wolfe Cohen, vice-president of Vitaphone, Ltd. and general manager for Warner Bros. Pictures in Canada, has presented Air Marshall William A. Bishop, RCAF, with \$5,000.00 and \$1,000.00 cheques, respectively, for the RCAF and Benevolent Fund of the Air Cadet League of Canada. The ceremony was staged at the scene of a special League display in the downtown store of the T. Eaton Company, Toronto.

INTERNATIONAL POOL OF WAR REEL FOOTAGE

The Motion Picture Academy has established a pool in Hollywood of all allied war reel footage. Ottawa, Washington and London are shipping authentic war shots for future use and reference.



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A Good Idea

In a recent column in the Toronto Globe and Mail, Roly Young, film critic of that newspaper, has some thought-provoking things to say about the newsreel it comes to Canadian theatres. Roly gives expression to a common comment about the deadening effect of American newsreels in Canadian theatres.

Newsreels are timely and general but they don't hit things on the nose over here. They are not awaited with same degree of interest by Canadians because they are mainly concerned with doings elsewhere. In the United States the newsreel is a far greater competitor of the other sources of public information than it is in Canada. The fact that most of us are more interested in an item about John Jones breaking a leg, if he is a fellow-townsmen or citizen, than the latest outpouring of Vesuvius is ignored. And that, in ordinary times, is the heart of the daily press and its chief source of appeal.

Roly has covered the subject thoroughly and with a nod to him and the Globe and Mail we take the privilege of quoting him because we think you'll be interested in what he has to say:

"In the first place, as I have complained before, there's been an awful collection of junk passed off as news. Remote football games two weeks after they've been played and all looking exactly like the one you saw the week before; that Florida press agent's latest brainwave for getting a flock of cuties in front of the camera in bathing suits; sundry style shows by self-conscious mannequins who'll never make the grade as actresses; and so on.

Since the USA entered the war there's been a change and now most of the reels are devoted to the activities of the United States army, navy, marine corps, aviation units, etc. In no spirit of disrespect to our American cousins, I suggest that if scenes showing tank corps manoeuvres down in Georgia somewhere are worth 300 feet of newsreel film, then we should devote that 300 feet to showing what is being done in our own training centres.

It would be good business for the newsreels, also, because there would be friends and relatives all over Canada watching for boys they know in the news. It is true that we have a law requiring some 20 per cent of newsreel content to be Canadian or Empire items, but this rebounds in most cases. All of Canada is covered, I understand, by three sound trucks, and their Canadian sequences are sent to New York, where they are edited into the reels that are to be shown in Canada. Little, if any, of it is included in the reels to be shown in the United States. Any one who studies the reels will soon see how little attention is given to making an attractive presentation of the Canadian items and a good many of them stick out like proverbial sore thumbs, conspicuous by their mediocrity.

In other words, there is the understandable attitude in New York that Canadian news doesn't mean a thing down there, but that American items are red hot copy up here. That attitude finds further confirmation in the simple matter of population, for people make news, and there's bound to be more news springing from a population of 132,000,000 than from our 12,000,000.

The point of all this is that Canadian newsreels are being edited abroad, which would compare with the idea of Toronto newspapers being edited in New York. How can an editor in New York, more or less forced by our 20 per cent quota into doing a bit of extra work to put out a Canadian edition, be expected to give it the same care and consideration that he does his domestic product?"

We haven't always agreed with Roly Young, nor he with

Product Boost In Hollywood

(Continued from Page 1)

general sales manager of Republic, announced at the annual meeting in New York that his company will expand its activities. Republic's budget this year allows for four more films than last year out of its \$15,000,000. Its new program consists of 34 features, six outdoor super-specials, 26 westerns and four serials. Gene Autry will star in four of the super-specials.

Monogram, at its tenth anniversary celebration in Hollywood, also announced increased activity and spending. Paramount has scheduled 37 features.

In New York, 20th Century-Fox's new president, Spyros Skouras, lost no time in announcing through his vice-president, William Goetz, that the company's 1942-43 budget will reach an "all-time" high of \$28,000,000.

These \$28,000,000 are for 52 features, of which 30 are to be "A" pictures. No particular type of entertainment is to be stressed, said Skouras, except that there will be eight musicals and a number of pictures for national morale.

Topping the production list is John Steinbeck's best selling novel, "The Moon Is Down," now running as a Broadway play. 20th paid \$300,000 for this literary property. "Crash Dive," "Thunder Bird," and "The Immortal Sergeant," are other tentatively titled films for the new season.

Koerner Replaces Breen at RKO

Charles W. Koerner, who has been acting as production head of RKO studios, had the permanent label pasted on his job by George J. Schaefer, president of RKO. He succeeds Joseph I. Breen, who has returned to his old post at the Hays Office.

us. But certainly, as an everyday student of public movie tastes, his opinions are worth the attention of the industry. And his ideas on the newsreel in Canada sound a popular note.

There's no doubt that the newsreel generally is due for some specialized treatment, such as, perhaps, regional issues. As Roly concludes: "It looks like a swell spot for some one to step in and do something about it. How about a weekly Canadian newsreel from the National Film Board?"

PRC Takes A Toehold

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of PRC product in Canada when that company was fashioning films out of shoe strings. Then, some months ago, Pathe Laboratories, Inc. bought PRC from stem to stern.

Now comes the news that all PRC budgets will be increased and every picture will be made in a manner that will allow selling to the public. Every fourth picture will contain a marquee name. PRC will compete for public notice with other studios in many ways, including trade-paper advertising.

Arthur Greenblatt, new vice-president of PRC; Leon Fromkess, in charge of Coast production; and O. Henry Briggs, president, impressed on the delegates that PRC intends going ahead on a growing scale.

Briggs stated that PRC had no more financial worries and that production costs would no longer be a problem. It is expected that the Pathe name will replace PRC some time in the future.

The company has announced 42 pictures for the 1942-43 program—18 of them of these westerns. The program will contain six specials, "Queen of Burlesque," "Berlin Revolts," "Secrets of a Co-ed," "Corregidor," "The Lady from Chungking" and "The Way of the Jungle."

Among those who sent wires on PRC's second anniversary were Barney Balaban and Jock Cohn.

PRC will provide major competition in many a situation when production gets rolling and the Pathe name renews its old place in the minds of the public. And all this when it had been predicted for a long time that there was little possibility of another strong studio arising. PRC, with a Pathe name and support, may yet leave the ranks of the Indies behind.

Harry Allen is smiling. You can't stop him—and you can't blame him.

Army Films Moved Up

USA army officials and film distributors have reached an agreement whereby army camps will see pictures one month after the general release. American soldiers pay from ten to twenty cents for admission.

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Famous Greetings Anna Neagle

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week. Present were executives of the chief Canadian circuit, Mayor Conboy of Toronto, Senator Hon. J. W. de B. Farris of Vancouver, the Hon. Leopold McCauley, and members of the public and trade press. The scene was the library of the Royal York Hotel, Toronto.

Miss Neagle, who had been introduced by J. J. Fitzgibbons, was in Toronto in connection with the current Red Cross drive. She had just arrived from a civic reception at the City Hall, where she had been cheered by thousands of spectators. Her words referred to the Red Cross film, "There, Too, Go I," in which she appears. The film, sponsored by Col. R. S. McLaughlin, is being shown at some 500 Canadian theatres at the moment. A special committee of film men are guiding it.

Mr. Fitzgibbons read a letter from a theatre manager in Vancouver, which related how an old lady, inspired by "There, Too, Go I," increased her donation from \$150.00 to \$1,000.00. Miss Neagle drew a laugh from the gathering by suggesting humorously that the presence of the Queen and the message of the picture also had something to do with the gesture.

Herbert Wilcox, who has directed Miss Neagle in many pictures, praised the co-operation of Famous Players in making theatres available for the forthcoming presentations of a series of plays for the Air Cadet's benefit. Another speaker was Ray Lewis, secretary of the film War Efforts Committee, who brought much laughter with her bright sallies.

New Models New Prices

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The Boys in the Backroom

Least seen, known and glamorous of theatre folk are the boys who spend their days and nights putting them on and taking them off in projection booths. They're the inseparable companions of cinema achievement and vice-versa. These Lonesome Lukes of the business are highly alive, even if you don't hear from them much.

They probably have more veterans of the business in their ranks than any other branch. Plenty of them have owned their own theatres and date back to the days when the manager-operator was common.

Many a tangy tale they have to tell of the old and new days. I listened to a couple of laughy ones that could happen to anyone.

One operator put the first reel on, then looked at the screen. What he saw sent him tearing back to the machine. He stopped it and pulled the reel off. Then became more mixed up than ever.

What he saw when he looked at the opening of the first reel weren't credits but scenes obviously out of the middle of a picture. It ran on for several minutes that way before he gave way to his panic. But he was wrong.

He was screening "Of Mice and Men," which opens with Burgess Meredith and Lon Chaney, Jr. chasing an open boxcar for a few minutes before the usual names flash!

Something of the same thing happened to an operator who, having put things on in perfect order, (he thought) looked out and discovered the film to be upside down. He nearly went mad making sense of it because it was placed perfectly in the machine.

What he saw was a shot of Olsen & Johnson in "Hellzapoppin'." Much of the fun comes from their difficulties with a projectionist—a new source of laughs in a movie. And one of the scheduled shots is upside down—and planned that way.

Twenty-Five Years Ago

Jerry Shea resigned as president of the Canadian National Features, Limited, which had studios at Trenton, Ontario. Shea's Victoria, costing \$300,000, was about to open. It has been dark for many years now and Jerry Shea can be found at Shea's Hippodrome, now a Famous Players house . . . Metro opened a branch in Toronto to distribute its own product, which had been circulated in the Dominion by Speciality Film Import, Ltd. . . . Harry Kauffman opened his Feature Film Co. in Montreal. Harry is now Toronto manager for PRC . . . There was a fire in the Red Mill theatre, situated close to where Loew's stands today.

Gruesome Twosome

Universal, it has been announced, will hit the horror gong by putting the Ghost of Frankenstein and the Wolf Man into one subject. The leering Lon Chaney, Jr. will work with and against himself to offset the growing immunity through acclimatization of the public to scream sagas. Now there's an idea. I'd like to see them declare Dracula, the Mad Scientist and any other currently unemployed monster in on the deal. But then I'm biased.

It's easy to understand the need of increased dosage of film horror to have effect—what with that guy Hitler on the loose. He makes the monsters of imagination look like chorus boys every day.

Be There, Boy!

The next social event of the On the Squareheads is the coming stag in honor of Harry Firestone, who is headin' for the matrimonial rhubarb. The reservations are pouring in, though official invitations and information have not yet been distributed by the growing committee.

The advance dope is that the cutup will take place at the Royal York Hotel on May 29th, at 7.30 p.m. Judging by all the talk, there'll be more than 100 celebrants on hand, who will be entertained by a prize crew of native kibitzers and imported acts.

Get in touch with this column, if you like, about anything you want to know which pertains to the event.

Board to Ban Midnight Shows?

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Board's intention by those trying to reason why is power conservation. Exhibitors who will be affected were somewhat irate when spoken to, failing to find any justification for such an action from a standpoint of power-saving policies. They pointed out that no rulings have been issued previously which affect the use of power for all-night cafe lighting and so on.

On enquiry, the Toronto Hydro-Electric System, through one of its representatives, revealed that there were no new light and power regulations. The Ontario Hydro-Electric Power Commission said the same thing.

A representative of the federal Power Controller's office said that power loads would not become essential until autumn. His opinion was that any regulation of power would come through orders from Ottawa affecting everything. As far as could be learned, no director representing Ottawa in any industry has been asked to make individual recommendations for power control, initiate regulations or anticipate them.

Exhibitors are puzzled by the singling out of their industry, since they have always considered midnight shows a service to the public in wartime for the sake of morale. Much has been made of the theatre's contribution to morale over here and in the USA. Why defence workers with odd-hour shifts and soldiers on late leave should be deprived of this spiritual lift is not apparent.

The value of making relaxation available to the defence worker has been stressed again and again in the USA, where many theatres in defence plant areas run 10 a.m. and 2 a.m. shows to accommodate the demand. The Canadian industry has been told many times of its contribution to morale and has come to consider it a duty to make entertainment available for all. Thus the present action, with no apparent justification, comes as an irksome mystery.

Other opinions were that when power regulations were ordered, they would restrict lighting and poor use of power rather than business activity.

Lightning Stops Show

A great clap of thunder during a storm in Toronto last week stopped the performance at the Pix Theatre, Ossington avenue, and caused Manager Dick Freeman to make refunds.

It put the generator out of commission and stopped the show. The theatre was filled with smoke and the public took some reassuring.

Digest of Reviews

Regal

SHIP AHOY

Payoff: The toothy and tappy Eleanor Powell dot-and-dashing against a musical background by Tommy Dorsey and his orchestra. Red Skelton and Bert Lahr provide the comedy, with Skelton sharing the romance assignment also. It's un-serious spy stuff that comes to life with a bang when Dorsey, Powell or Skelton fall back on their specialties.

What Goes On: Miss Powell is a member of a touring theatrical troupe kidded into delivering a model magnetic mine to Axis agents, thinking it's for the USA. Skelton is a mystery story writer who is a sort of a dope in private life. Powell, in danger, taps out warnings in code. Skelton gets these and cleans up things.

Sizeup: Not particularly pretentious but the fun is frequent, the dancing is solid and the music is good.

Vitagraph Shorts

MAYBE DARWIN WAS RIGHT

A comic biography of Maxie Rosenbloom, the ex-Hammering Harlequin. Maxie's mispronunciations punctuate the dialogue while the action is a series of episodes, each showing the punchy Punctinello in a ridiculous but funny situation.

SHOOT YOURSELF SOME GOLF (Sports Parade)

Jimmy Thompson, the longest driver in the golf world, shows Ronald Reagan and Jane Wyman how to brush up on things in this colored subject. The camera alternates between Thompson and Reagan, studying orthodox problems, and Wyman and an unbilled trick shooter. Seasonable stuff for the hammer-holler-and-hike devotees.

SAPS IN CHAPS (Looney Tunes)

A kibitz on the cowpunchers, being a series of burlesque takeoffs on such stock western familiarities as the rodeo, bow-legs, the badman, etc. Funnier than most Porky Pig presentations—though Porky just serves to bring this one on and escort it off.

RICHARD HIMBER AND HIS ORCHESTRA

A musical short of tunes with general appeal; round and full renditions peculiar to bands overwhelmingly brass; pretty girls and novel production and presentation. Hember and his henchmen hand out such semi-classics as Kerry Dance and Nobody Knows the Trouble I've Seen, also clipping the long hair out of Brahms' Waltz.

RKO

MY FAVORITE SPY

Payoff: Has musical and comedy interludes, with the Kyser pulling power. It's pleasant.

What Goes On: Kyser is drafted by mistake and, though sent back to civil life, is retained by Washington to help hunt down spies. Laughs come from the fact that Kyser can't tell his bride or spend much time with her, while knocking around with Jane Wyman, another government agent on the same job. This is all very embarrassing.

Sizeup: Will do as the main half of a two-tone program. With Ellen Drew, Robert Armstrong, Helen Westley, William Demarest, Una O'Connor, Teddy Hart and others.

Universal

GHOST OF FRANKENSTEIN

Payoff: Frankie's monster is still riding the fright train and headed for money wherever there are horror fans. This issue is well-stocked with talent. It's plenty gruesome-and-then-some.

What Goes On: The Frankenstein monster is revived, given a new brain and causes the usual curdles.

Sizeup: The cast is worth some comment — Sir Cedric Hardwicke, Lon Chaney, Jr., Bela Lugosi, Lionel Atwill and Evelyn Akers.

20th Century-Fox

THE MAN WHO WOULDN'T DIE

Payoff: Suitable mystery somewhat short of amazement and amusement but still interesting throughout.

What Goes On: The case of the disappearing body and the corpse's comeback. It finally gets its come-uppance for good and all. Michael Shayne, the wisecracking wizard of the sleuth circuit, clears it all up—at a tailend chalk-talk with all the characters assembled. Meanwhile, you wonder how its done. It's a trick by a magician turned blackmailer. This hokus-pokus character knows all about being buried alive.

Lloyd Nolan, the big boy of the B's, is Shayne and Henry Wilcoxon is the Senator caught between a blackmailer and a two-timing wife. Marjorie Weaver, Billy Bevan and Olin Howard are among those present.

Paramount

THAT NIGHT IN NEW ORLEANS

Payoff: Okay mystery with a fair amount of action.

What Goes On: Robert Preston and Albert Dekker are a couple of police officers fighting it out for promotion. They are each trying to solve civic corruption and murder. Preston is in a tough spot because his wife has written love letters to one of the objects of his activity.

Sizeup: Patricia Morrison, Charles Butterworth and Dooley Wilson enliven it.

Columbia

HELLO ANNAPOLIS

Payoff: Good drama of a lad, Tom Brown, who joins the navy just to please Jean Parker and ends up filled with devotion to duty and tradition. Plenty of uniforms, martial music and shots of life at the West Point of the USN.

What Goes On: Brown is a capable nuisance who is strictly for Brown in all things. Can't see the service, which irks Parker, who is from a sailor spawn. Brown is tricked into joining, challenged into staying, gets into a scrape, is hated by everybody, becomes a hero and a good boy, and wins Miss Parker.

Sizeup: Good offering on a modest scale of the type of service picture very popular at the moment.

CONCERTO IN B MINOR (Color Rhapsody)

A pip of a cartoon welding together the immensely popular Tchaikovsky piano opus and comedy animal capers.

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Frank Meyers, Manager

Man, It's Hot In There!

NO Theatre Owner or Manager has to be "hit on the head" today to realize that proper and intelligent maintenance of his ventilating, cooling or complete air conditioning system is more important than ever before. Just as we all closely watch and care for the tires on our automobile for patriotic as well as personal reasons, so must every person upon whose shoulders rests the responsibility for theatre equipment maintenance give that much more interest and active attention to his mechanical equipment.

There are factors which, in the past, have seemed unimportant, and were in fact, of such minor importance that they could be brushed over. The picture is now entirely changed. A small detail, such as a blower bearing that cannot be replaced, and electric motor that refuses to function properly; these and other points of maintenance might, under present conditions, throw a literal "monkey-wrench" into the most expensive, elaborate, and certainly the most important air conditioning system.

The purpose of the following paragraphs will, therefore, be to put forth in very plain language just what should and can be done to prolong the life of equipment, which articles will be most difficult, if not impossible to replace, and what changes in operation can be made to avoid undue and unnecessary wear and tear. It is the patriotic duty of every theatre owner and manager to keep going. "The show must go on", and the correct and satisfactory operation of his system of ventilation, comfort cooling, heating, or complete air conditioning is vital and important to that end. No theatre, large or small, should overlook the possibility of a breakdown which, formerly of short inconvenience, might be impossible of repair for the duration of the present emergency. Therefore, the following points are outlined in order that, regardless of the type of system our readers have in use, they can take those necessary and important steps to protect their investments, and to assure that they can continue to provide healthful and comfortable conditions for their patrons.

Blower and Ventilating Systems

THE blower is the "heart" of the ventilation, cooling, heating, or air conditioning plant. It is not a mysterious "gadget", and with proper care and attention it will run year in and year out with a minimum of maintenance cost. With the blower, of course, the

How to Guard Against Trouble With the Ventilation System—Repairs Aren't Easy Now

electric motor and starter must also be checked. Keep these simple rules in mind:

Oiling and Greasing: If your blower is equipped with ball bearings, they ordinarily would require attention just once a season, but should be checked every month. The proper lubricant for a ball bearing is a light grease. Do not allow any dirt or grit to get into the bearing housing, and do not pack the grease in tight. Just fill to the level of the opening. The bearing should be removed, disassembled and thoroughly cleaned with kerosene, wiped dry, and repacked with fresh grease at the start of each new season. Have this done by a competent and experienced workman because the theatreman may have extreme difficulty, and may not even be able to get replacements of ball bearings for the duration.

If the bearings are sleeve type, use a good grade of oil as recommended by the bearing manufacturer.

Be sure that all bearings are kept properly adjusted so they do not become out of alignment. A bearing out of alignment will wear out in fairly short order. If the blower is equipped with a hydraulic variable speed pulley, the bearings in the clutch should receive the same attention as the main blower shaft bearings.

All joints of the hydraulic control must be kept tight, and this refers also to the joints in the tubing of the control, between the blower and the control pumps. A loss of pressure will indicate a leak somewhere in the joints of the tubing. It is also important to keep an extra set of friction discs for the clutch on hand to replace worn out discs. In connection with the control pump or pressure units, do not try to repair those parts in the field but send them in to the factory from which they were purchased so that there will be certainty of having them correctly repaired, and of having the proper parts installed or replaced.

Care of Belts: A V-belt requires less tension than a flat belt. If the belts are too tight, they will wear out sooner, and this is very important, there will be trouble getting belts replaced. With proper care belts will last for a number of years. Check them every few weeks, and if they seem to be getting loose, tighten them, but be sure to leave some slack. Normal

use will require tightening to compensate for wear.

Motor and Starter: If, for any reason, the pulley must be removed, the pulley must be removed not driven back onto the motor shaft. This would injure the motor bearings as well as the shaft and the pulley. Instead sandpaper the shaft or ream out the pulley until it can be put on by hand. Set the set-screws tight, especially when they are used instead of a key. Use a light, high grade grease for the ball bearings, or a light, high grade oil for the sleeve bearings. Be sure that the motor is free from water, oil, and dirt, and that at the end of the season it is carefully covered over for protection.

General Care and Attention: The pulley on the motor and the pulley on the blower should be carefully lined up, and must be kept in line. If a misalignment occurs, there will be a power loss, and the belts will wear down. Have the electrician check to keep the motor properly fused. The line fuses should

be three times the ampere rating of the motor at full load, where no compensator is used, and should be two and a half times the ampere rating of the motor at full speed, if a compensator is used. Where a magnetic starter used on a motor repeatedly kicks out, do not wedge starter in position, but be sure to call in a competent electrician who can check the wiring, the motor and switch.

The following parts may be extremely difficult to secure, and after some time may not be available at all. We are stressing this because, while the money value of these parts is not a great deal, their worth to the user is indeed of high value:

1. Ball bearings.
2. V-belts.
3. Electric motors and switches.

(To be Continued)

Interesting Parallel To '49th Parallel'

Columbia's "49th Parallel," a top grosser, shows how Nazi submariners, stranded in Canada and headed for the USA, steal and crash a plane. This was matched in real life when two escaped Nazi prisoners, since recaptured, stole a plane and crashed it.

Del Goodman Back, Tells Paramount's Plans

For three days last week, District Managers of Paramount Pictures throughout the United States gathered on the farm of Adolph Zukor. They did not gather at Mr. Zukor's famous Mountain View Farm to learn how to make butter or milk cows—in fact, they didn't see any cows—but to plan campaigns. Now these were not the kind of campaigns on how to beat Hitler by making more and better tanks, but rather how to beat Hitler by building up morale at home with the making of good entertainment product to give our defense workers hours of relaxation.

Del Goodman, genial Managing Director for Paramount in Canada, and the only Canadian at the gathering, brought back some interesting sidelights. "Reap the Wild Wind," said Mr. Goodman beaming, "is the first Paramount picture to ever play the Music Hall in New York. It played there for five weeks, something done by only four other pictures of any company." Mr. Goodman went on to point out that "Reap the Wild Wind" had also broken records in Los Angeles, San Francisco, Philadelphia, Norfolk, Richmond, Charlestown, etc. and would go

right on smashing marks made by other pictures. "But 'Reap' is not the only winner we have right now," continued Mr. Goodman — "there's a humdinger of a hit in 'My Favorite Blonde' with Bob Hope and Madeleine Carroll, a picture that has done sensational business at the Paramount in New York."

Other Paramount Pictures which get terrific attention this year are "Palm Beach Story," "Wildcat," "Mrs. Wiggs of the Cabbage Patch" and "Forest Rangers" which will be of outstanding proportions. Waxing even more enthusiastic, Mr. Goodman went on "Wake Island will be the surprise picture of the year. Our studios are working most energetically on this and the results will be well worth seeing." Besides the feature material, Mr. Goodman pointed out that Paramount Newsreel, Popeye, Madcap Models, the new and most popular puppetoons, were all making splendid headway. Superman, he pointed out, is the greatest money earning short subject in the United States and Canada. Out of approximately 1167 theatres, Paramount already have over 500 bookings.

MGM Gives 176 To USA Forces

Wherever America's far-flung forces of land, sea and air might are striking against the enemy, employees of Metro-Goldwyn-Mayer are wearing their country's uniform.

From Iceland to Australia, from Alaska to Africa, MGM boys are fighting for freedom. Some 176 employees of the great Culver City studios are already in the service. White stars for each one glitter in the sun on the huge red, white and blue service flag which is unfurled in the studio commissary as a constant reminder of the boys who have answered their country's call.

One, Eugene Quimby Tobin, has made the supreme sacrifice. His white star has been changed to gold. Tobin, who was a messenger boy at the studio, enlisted with the American Eagle Squadron of the RAF. He was killed in action while on combat duty over France several weeks ago.

Leo's sons have been eager to respond to the call to arms.

Troopers Seek Sheridan's Blood

Yes, Ann Sheridan seems destined to lose her much-publicized "oomph title" in favor of "the plasma kid", our "plac-ma" or some other such press agenda, if several hundred of the lads at Canada's largest army camp have their way.

This startling fact was revealed when 907 officers and men recently answered a questionnaire reading: "If you had to have a transfusion whose plasma—of the following—would you prefer?" Our Ann garnered 367, or roughly one third of the votes, with Olivia de Havilland, Priscilla Lane and Bette Davis closely bunched for place position.



RALPH TIEDE, of the Century, Trenton, distributed cards on the Main street, to all men accompanied by a lady, the card bearing the following copy: "Where Did you Get That Girl?" The back of the card read "No We're Not Getting Personal. This is just to tell you of one of the features on our triple-barrelled program this evening. The other feature is — etc."

BILL CUPPLES, of the Grand, Sudbury, delivered heralds tying up with the present Government campaign, copy reading: "Don't Talk, Enemy Ears May Be Close—See how the Fifth Column works in 'Confessions of a Nazi Spy' at the Grand Theatre."

HARLAND RANKIN, of the Centre, Chatham, had a tieup with the local hospitals, using nurses as usherettes on Hospital Day. A large Red Cross display was erected on the corner of the theatre at no extra cost.

FOR "Parachute Battalion" Preston Salter, of the Community, Hamilton, contacted the officers of McMaster University and extended an invitation to fifty airmen in training to attend the theatre on Thursday night. This brought many favorable comments and goodwill from the surrounding neighborhood.

STEWART GILLESPIE of the Marks, Oshawa, tops the list again with his Thrilling, Chilling, Hair Raising, Horror Publicity.

One week in advance of the opening of this double horror program he had a large display in an empty store window consisting of a coffin-like cutout in which he placed a skeleton mounted on a black background and suspended by a black thread and rubber band. The skeleton was kept in motion by tying the thread to the pendulum of an electric bell, thus creating the illusion that the skeleton was moving in mid-air.

To add to the campaign, he made a large head out of old newspaper and wire, let it harden, then painted it as gruesome as possible to represent the "Wolf Man." The head was molded by soaking the newspaper almost to a pulp. For the hair on the monster's head black crepe paper was used but the beard and hair on the face were the real McCoy. He had his barber save all the hair-cuttings for a week in advance, then stuck this on the face with LePage's glue. Stew says "It was a little 'high' at the time, but the odour soon wore off." He then had one of the boys who works at the theatre wear this head and walk through the streets on Saturday both in the afternoon and evening, carrying copy reading "I am slowly turning into the Wolf Man—A citizen by day—A monster by night—See me Monday at the Marks Theatre."

Revivals in Manhattan

Dark Command—1940 romantic western melodrama; W. Pidgeon, C. Trevor.

Dark Journey—1937 spy melodrama; C. Veidt.

Daybreak—1940 French drama, Eng. subtitles; J. Gabin, J. Laurient.

Destry Rides Again—1939 comic tragic western melodrama; Dietrich & J. Stewart.

Farewell To Arms—1932 revival of Hemingway's famous story; H. Hayes, G. Cooper.

Intermezzo—1939 drama; L. Howard, I. Bergman.

It's Love I'm After—1937 comedy; L. Howard, B. Davis.

Life of Emile Zola—1937 dramatization of the life of the novelist; Muni & Sondergaard.

Mayerling—1937 romantic tragedy; Boyer & Darrieux.

Old Maid—1939 drama; B. Davis, M. Hopkins.

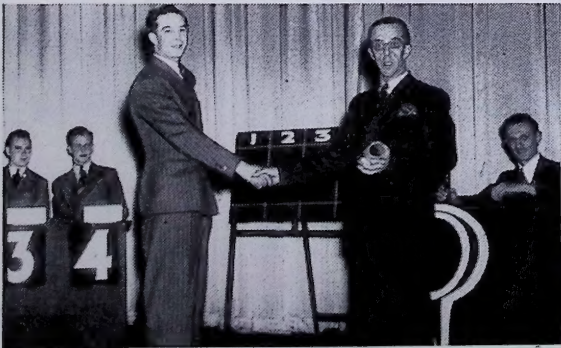
Port Of Shadow—1939 French drama; Eng. subtitles; J. Gabin, M. Morgan, M. Simon.

Road To Glory—1936 war melodrama; F. March, W. Baxter.

Sing, You Sinners—1938 family comedy-drama; Bing Crosby, F. MacMurray, E. Drew.

Star Is Born—1937 romantic comedy-drama; F. March, J. Gaynor.

Faithful Service Recognized



Above is a photograph of the presentation, on the stage of the Marks Theatre, Oshawa, of a signet ring and a scroll to Walter Cockerill who, for the past twenty-five years, has been an employee of the theatre. In the central group are shown: Stewart Gillespie, manager of the theatre; Mr. Cockerill and David Snider, chief projectionist, who made the presentation.

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Broadway



In Universal's new drama "Broadway", George Raft and Janet Blair are paired for the first time as a dance duo. Here the twain are gliding into the first steps of "The Broadway Strut" which was a prime favorite with cafe-goers in the "roaring twenties." Pat O'Brien and Brod Crawford are also importantly cast in this Bruce Manning production

TASTE AND TRY



NANCY COLEMAN and RICHARD TRAVIS — seen above at Hollywood's Brown Derby — are two of the most promising of the younger screen players. Travis got his big chance when Bette Davis chose him as juvenile lead in "The Man Who Came to Dinner." Miss Coleman's first important part was in "Kings Row." She is slated to support Charles Boyer and Joan Fontaine in Warners' forthcoming picturization of "The Constant Nymph." Travis supports Humphrey Bogart in the melodramatic "The Big Shot."

Mexico's Star



Arthur Cordova, young Mexican screen star and former newspaper man and news commentator, is now under long term contract at RKO Radio. Definitely a cosmopolite, he had to be talked into playing in his first picture. Then he became the idol of Mexico and one of the biggest box office attractions in Spanish language pictures. He speaks perfect, accentless English.

MacDONALD-EDDY IN "I MARRIED AN ANGEL"



When the employees of Willie's bank are invited to his birthday party, Anna (Jeanette MacDonald), a stenographer, is delighted to learn that she, too, can go. Willie's ardent secretary, Marika (Mona Maris), determined to make a fool of Anna, sends her to the party dressed in the costume of an angel.



After one dance with Anna, Willie falls asleep in his room and dreams that she is really an angel and that he has married her. He presents her to the stockholders of his bank but they are insulted when she tells them obvious truths about their shortcomings. Her argument is that an angel cannot lie.



As the result of this, they quarrel and the stockholders plot to make the bank fail. In order to prevent this, Anna flirts with the principal depositor, Baron Szigethy (Douglass Dumbrille). At the height of his jealousy, Willie wakes from his dream to find the real Anna waiting for him at the party.



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